carvings under the misereres in the choir, and shewed that they all related to the current literature of the day. After this papers were read by Mr. Pettigrew "On the Gloucester Peg Tankard," and Mr. J. O. Halliwell "On Robert of Gloucester."

Wednesday was devoted to the examination of the beautiful Roman pavements at Woodchester, opened for the occasion, and the antiquities of Cirencester,—a meeting being afterwards held in the evening. On Thursday Tewkesbury and Cheltenham, with an evening meeting at the latter place, produced much interesting matter, to be noted with Cirencester in our next. In the meantime we give a view of the Abbot's gate and the Abbey Church at Tewkesbury.*

THE ARCHITECTURE OF PISA.

THE CATHEDRAL AND ITS HISTORY.†

The successful results of commerce, which filled the maritime cities of Venice and Genoa with wealth, and their streets with magnificent structures, and which called into exercise the talents of the Florentine architects, produced similar results in the ancient city of Pisa. When the Italian cities of the north declared their independence, Pisa was actuated by the same spirit, and formed itself into a republic. It rose early into importance. In the tenth century it was rich and powerful; its fleets triumphed at sea, and its commerce was extended to the limits of the Mediterranean. Its prosperity lasted during the 11th, 12th, and 13th centuries. Corsica, Sardinia, and the Balearic islands were obliged to submit to its power, and its alliance was courted by the emperor, and the pontiff. The Saracens on the coasts of Africa and Sicily were vanquished by its arms, and the Christians in Palestine owed their safety to its prowess. During this period its streets were adorned with palaces, and its churches were rebuilt in a style of magnificence, for which they may have been in part indebted to the marbles, which the Pisan galleys brought as spoils of conquest. But the history of Italian cities, unless it enters minutely into particulars, has to use the same recital in the one case, as in the preceding. First, civil dissension; next, the usurpation of power by an oligarchy, and the real republic ceases to exist. Pisa, vanquished by the Genoese, and deceived by France, at length fell into the hands of the Medici, who subjected it to its rival, Florence, about the year 1228.

But, it is with the influence of Pisa in art, that we have here the most concern. Its most important buildings were erected at a time, when art in Italy had scarcely a recognized existence; and their origin forms one of the most interesting inquiries in the study of architectural history. Still it is far from being decided, whether the style of the Duomo, or Cathedral of Pisa, should be classed as the offspring of the Debased Roman, or of the Byzantine, or Greek. It is an inquiry, which calls for a complete knowledge of the various styles, which existed in Italy at the same period, but is one of great importance, from the influence which the Pisan structure had upon succeeding churches. The evidence of an inscription has been put forward, on one side, to prove that the architect was a Greek, whilst on the other, the plan is clearly the Latin cross. If we say with Mr. Gally Knight,‡ that the opinion that Busketus was a Greek "does not appear to rest on any solid grounds," and that "the best proof of the contrary is to be found in the Duomo itself," we find ourselves opposed to Mr. Gwilt, and to Messrs. Cresy and Taylor. On the one hand, it seems difficult to dispute the statement in the inscription; whilst on the other, as architects, we cannot but consider the absence of the Greek plan, and of other features not observable in Romanesque, as evidence equally convincing. Mr. Gwilt states, that the four buildings at Pisa are "strongly marked with the distinguishing features of the Byzantine and Romanesque styles." D'Agincourt, in his great work on the "History of Art," reviewed in the last volume of THE BUILDER, is of opinion that the cathedral was formed directly upon the model of the Greek churches; whilst the writer in the *Quarterly Review* (March, 1845), says that the style of Pisa Cathedral was formed upon that of the Roman Christian Basilica. The impression conveyed by the review to most readers would be, that a distinction was intended between the style of the Basilica and that called Romanesque. Mr. Murray, whose general accuracy justifies a reference, which we should not make to an ordinary guide book, sums up the question in concise terms; and those who read the different opinions, will probably arrive at the same conclusion.* It seems, that for a long period, the meaning of the epitaph has been misconstrued, whilst the confidence of the same party in the dispute has been strengthened by a tradition, that the architect had been sent from Constantinople. On the other side it has been maintained, that the architect was not only an Italian, but a native of the city. The Greco-Italians have called him *Bouskeptos*, whilst the patriots see clearly that *Busketus* is merely the Latinized form of *Boschetto*. Such being the state of the question amongst the learned, an opinion may very fairly be taken upon the building, which we should be inclined to regard not as a Byzantine, but as a "Romanesque" work. The classification of buildings, and the nomenclature of styles in Italy is, however, attended with greater difficulties than in any other country, which results from the general resemblance, necessarily existing between different dates, and styles of architecture, all derived from the one type of Roman architecture.

In the middle of the eleventh century commercial enterprise, and naval exploits had raised the city of Pisa to a remarkable height of prosperity. In 1063, assisting the Normans in Sicily against the Saracens, the Pisans attacked Palermo with their fleet, entered the harbour, and returned to their city with several of the enemy's ships. On this event, they resolved to erect a cathedral, partly as a memorial of their success. The first stone was laid in 1064, and the building completed in 1118. The general plan develops the form of the Latin cross, perhaps more completely than in any other cathedral in Italy. The nave and choir have two aisles, and the transepts one aisle, on each side. The plan is of that kind, called by Professor Willis "transverse trispal," that is to say, it has an apse at each end of the transepts, and one at the end of the choir. The length from the inner face of the wall to the back of the recess is 311 feet, the width of the nave and four aisles is 106 feet 6 inches, the length of the transepts is 237 feet 4 inches, and the width of the transept and aisles is 58 feet. The nave in the centre is 42 feet wide. Exclusive of the piers of the dome, there are twelve Corinthian columns, in the length of the church, on each side; they are all of granite. These columns are 24 feet 10 inches high, of a single block with Corinthian capitals. They bear arches, springing immediately from the capitals; over these is a cornice. Above is a triforium, having arches with a central column and sub-arches, as in the Norman style; and there are small clerestory windows. The ceiling is flat, of wood, panelled, and enriched with gilding. The total height is about 90 feet. The roofs of the aisles are groined. The building is enriched with painting and sculpture, and the windows are glazed with stained glass, and the whole effect of the interior is magnificent. A peculiar character is given to the building by the use of different coloured marbles in courses, a style, which is thought to have been derived from Saracenic buildings. It seems to have been much practised in Tuscany, and was perhaps first introduced in Pisa. The arrangement is precisely similar to that found in the buildings of Kairo.

The space at the intersection of the cross is surmounted by a dome, which, though subsequent to those at Venice, and Ravenna, is supposed to have influenced the adoption of this feature in later examples. But the dome of the Pisa cathedral has the singular peculiarity of being oval in the plan. The pointed arches which support it, are said by Mr. Knight, to have been introduced after the fire, which destroyed the original cupola and roof, and which took place in 1596. This would be extending the use of the pointed style to a late date; and it seems more probable, that they were built at the same time as some other Gothic portions, which it is now agreed were not part of the original building. But it is much to be regretted, that we do not know the date of these arches, and of those to the aisles, which are also pointed, as it might be important in the question of chronology.—The vault of the apsis is filled with gigantic figures in mosaic. They were completed in 1320, and have been mentioned as examples of the retention of archaic forms, subsequent to a period of improvement. There are twelve altars in the nave and transepts, the designs of which have been attributed to Michael Angelo, apparently without much reason. There is much carving, of beautiful design and execution. There are also several statues, and ornamental works in bronze, which shew the skill of the Pisans and Florentines in the casting and fabricating of metals.*

The exterior of this cathedral has delighted every traveller by whom it has been described. Whether it be from the arrangement of its small columns, which are relieved from the wall, so as to produce the finest effects of light and shadow in continual variety, from the hues, which time and the sunshine of Italy impart to the chequered marble of the building, from the grouping of the cathedral with the Campanile, the Baptistery, and the Campo Santo, which are adjacent to it, from the solitude of these structures, rising from the green sward apart from the "hum of cities," or from the curious research into the meaning of inscriptions, which are found profusely upon the stones employed in the building, and which awaken more recollections of the potency of Time, than the clearest explanation could disclose; certain it is, that there are few buildings, which dwell so long upon the memory, and whose beauties the pencil so entirely fails to convey. *One* secret of the charm is perhaps to be discovered in those circumstances of position, which were lately noticed by a writer in this journal. They are not railed round, and, as Mr. Murray does not fail to observe, "the whole building stands upon a terrace ascended by steps, adding much to its majesty." The external decoration consists of ranges of columns and arches, which in the façade and apsis, stand at some distance in front of the wall. It seems, that originally the whole exterior was built of the horizontal bands of marble, but these terminate abruptly a short distance from the façade. There are, however, circles and patterns of coloured marble, red, green, &c., in various parts, and these are shewn in the work of Messrs. Cresy and Taylor. The same work, assuming the cathedral to be the work of a Greek architect, traces a resemblance to the polychromy of Athenian buildings; and it must at least be admitted, that Grecian artists were at one time much employed by the Italians, and that the Pisans were in constant intercourse with the Morea. The termination of the dome is very unsightly, but the gothic canopies, which encircle the tambour, have a very beautiful effect. There are no other parts which interfere with the general unity. In a paper in the *Archæologia*, vol. xv., by Mr. R. Smirke, jun., F.S.A., certain ornaments on the gable of the façade, called by him "crockets," and clearly coeval with the gable, were considered as gothic, that argument being used to prove, that the canopies of the dome were not of late date. Every succeeding inquiry has certainly proved the truth of the assertion, that one style did not so much characterize each particular era in Italy, as in England, but Mr. Arthur Taylor, who made a very careful examination, reported (*Archæologia*, vol. xx. 12), that the canopies were unquestionably additions, and that the "crockets" were quite destitute of any real gothic character.—The original doors were of bronze, with compartments illustrative of events in the Gospel. All these but one were destroyed by the fire, but were replaced by others, modelled by Giovanni di Bologna, in 1602. They are all represented in the "Theatrum Basilicæ

* See page 378.

† 1.—"Architecture of the Middle Ages in Italy; illustrated by views, plans, elevations, sections, and details, of the Cathedral, Baptistery, Leaning Tower or Campanile, and Campo Santo, at Pisa: from drawings and measurements taken in the year 1817, accompanied by descriptive accounts of their history and construction. By Edward Cresy, and G. L. Taylor, architects, and F.S.A. London, 1829."

2.—"Theatrum Basilicæ Pisanæ, in quo præcipuæ illius partes exarrationibus, iconibusque ostenduntur; cura et studio Josephi Martinii, ejusdem basilicæ Canonici, J. C. et Nob. Pis. Editio Secunda. Romæ, MDCCXVIII."

‡ "The Ecclesiastical Architecture of Italy, from the time of Constantine to the 14th century."

* "Handbook to Northern Italy."

* The bronze lamp, which is said to have first suggested to Galileo the theory of the pendulum, is still suspended in the nave. It is of fine workmanship.

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